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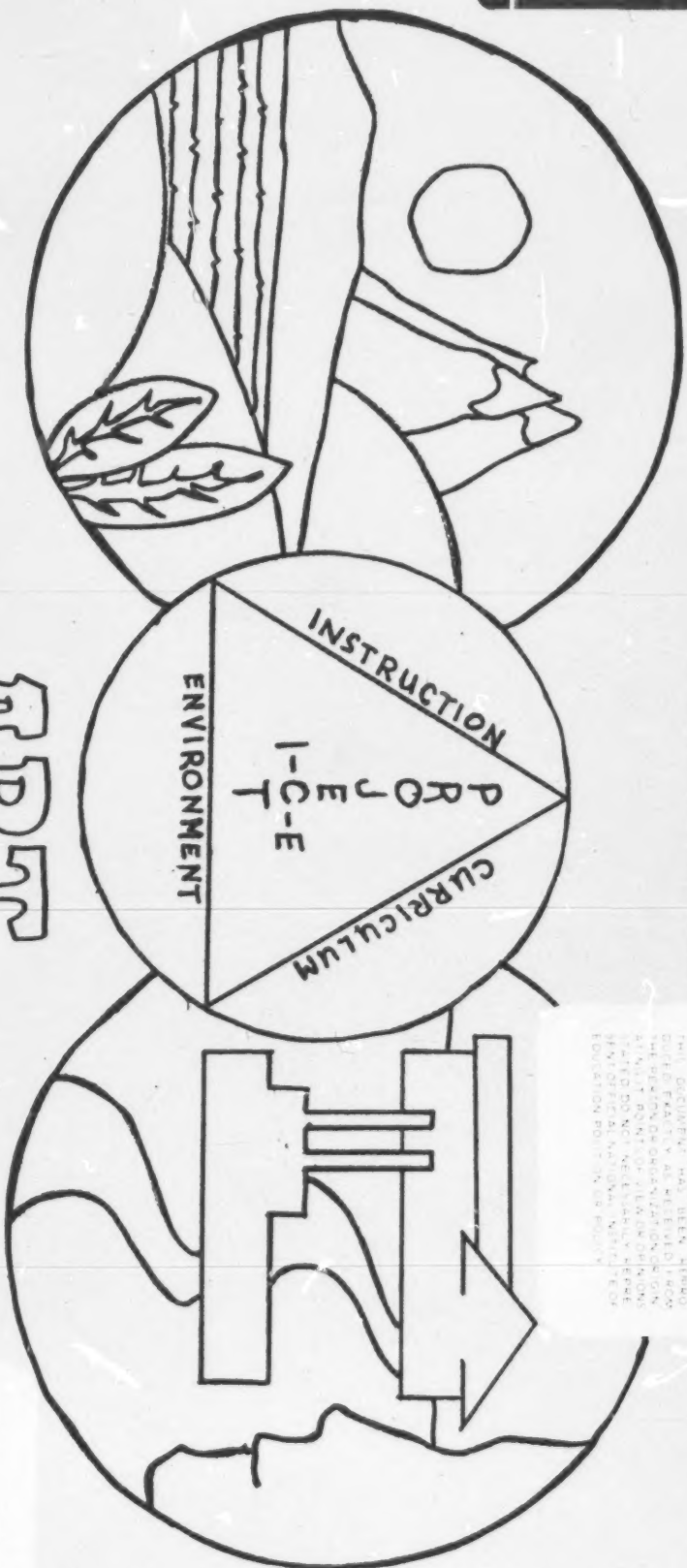
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ABSTRACT

This art education guide, for use in grades 4-6, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that are designed to wake students to sights of beauty and harmony in their environment. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as shading, paper sculpture, and ceramic mosaic. The 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers subject area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)

ENVIRONMENTAL EDUCATION GUIDE

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4-6

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FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

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In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives

as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient. The race between education and catastrophe can be won by education if we marshal our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

ART PREFACE

"A people without a religion of beauty inhabit a wasteland"

Herbert Read

Since the prehistoric cave paintings, artists have relied on the Earth for a vast supply of natural resources-to create colors, forms, patterns, textures, and ideas. Earth has also inspired the artist to capture its beauty and to tap its natural principles of design in building and rebuilding cities. In short, the words "artist" and "environment" have long since been merged.

This booklet of episodes, based on twelve environment concepts, has teaching ideas for your use, adaptation, or inspiration. It is up to the teachers of art to wake up students to the sights of beauty and harmony around them, in the natural elements and living organisms that they use and enjoy, but which they must wisely conserve and protect. It is time to offset the negativism surrounding environmental problems by developing in students the power to shape and enjoy beauty - thru the arts.

At the elementary level, the major emphasis is on kindling aesthetic awareness. It should be the foundation upon which children develop visual aesthetic discrimination for a life time.

To achieve this goal, please find herein simple activities and projects with environmental applications.

ACKNOWLEDGEMENT

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The interest and dedicated effort of the following teachers from Wisconsin Area "B" has led to the development of the Project I-C-E Environmental Education K-12 series:

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DIRECTIONS FOR USING THIS GUIDE

This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multi-disciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.

1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.
2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.

3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.

4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.

5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.

This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.

PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.
2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.
3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.
4. An adequate supply of clean water is essential to life.
5. An adequate supply of clean air is essential for life.
6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.
7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.
8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.
9. Man has the ability to manage, manipulate and change his environment.
10. Short-term economic gains may produce long-term environmental losses.
11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.
12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E RMC to more fully explain these concepts.

TABLE OF CONTENTS

Concept	Topic	Suggested Grade Level	Page
	Suggested Art Activities for Outside Experiences		7
	References		8
1	Drawing - Graphics - Collage	4-5-6	9
	Graphics - Collage	4-5-6	11
	Painting	4-5-6	13
	Drawing - Mural	5-6	15
2	Mobiles	5-6	17
3	Composition	4-5-6	19
	Sculpture	5-6	21
	Design	4-5-6	23
	Shading	5-6	25
4	Construction	4-5-6	27
	Painting - Mono - Chromatic	5-6	29
5	Mobiles	4-5-6	31
	Construction	5-6	33
6	Mobiles	4-5-6	35
	Paper Sculpture (BAS-relief)	5-6	37
	Weaving	5-6	39
	Pen & Ink Line Problems	5-6	41
7	Box Sculpture	4-5-6	43
	Drawing, Sculpture	4-5-6	45
	Relief Sculpture	5-6	47
	Drawing & Painting - Design	4-5-6	49
	Design and Construction	4-5-6	51
	3-D Paper Design Collage	4-5-6	53
8	Artistic Creation - Mixed Media	4-5-6	55
	Art History - Drawing	4-5-6	57
	Political Convention Turned Environment, Design	4-5-6	59

TABLE OF CONTENTS

Concept	Topic	Suggested Grade Level	Page
9	Photo-Collage	4-5-6	61
	Subtractive Sculpture - Straws, clay, plaster	4-5-6	63
10	Design Portfolio - Mixed Media	4-5-6	65
11	Fabric Design - Ceramic Mosaic	4-5-6	67
	Group Ceramics	4-5-6	69
12	Wanted Posters, Ceramics	4-5-6	71

SUGGESTED ART ACTIVITIES FOR OUTSIDE EXPERIENCES

1. Draw impressions of noises with eyes closed	17. Detailed biological drawings
2. Field trips - Drawing	18. Microscopic drawings
3. Effect of light and shadow	19. Mathematics - architecture
4. Design elements -- shapes, line textures	20. Music & visual expressions - slide, music show
5. Texture studies	21. Mobiles - using found objects
6. Line & repeat patterns (studies)	WINTER - SEASONAL IDEAS
7. Architecture & building studies (bridge)	1. Snow Sculptures
8. Landscaping problems	2. Snowflake patterns
9. Tree stumps - design piece of furniture from particular stump	3. Black & White (high contrast) photography
10. Perspective studies	4. What's Happening Under the Snow (winter tree shapes)
11. Camouflage building (out of available elements)	5. Study ice formations
12. Time & motion studies (swings, playground equipment, etc.)	6. Contrast of winter colors
13. Colors of nature - variations of color in a familiar object	7. Tree sculptures (personifying)
14. Draw objects from a different point of view	8. Collage without harming environment
15. Photographic studies	9. Angels in the snow or other man-made snow patterns
16. Creative writing & dramatics	10. Leaves turning color in fall - un-natural colors for trees (could be used with a painting or color lesson)

Art and Perception: Learning to See, 16 3/4 min., color, elementary/Jr. - Sr. High

Art in Our World, 11 min., color, Jr. - Sr. High

Art Discovered in Nature, 11 min., color, primary/elementary

Changing Art in a Changing World, 21 min., color, elementary/Jr. - Sr. High

Ideas for Art, 10 min., color, elementary

Look at That!, 10-1/2 min., color, primary/elementary

Sources of Art, 11 min., color, elementary/Jr. - Sr. High

B. F. A. Educational Media, 2211 Michigan Avenue, Santa Monica, Calif. 90404.

May be available for rental from:

University of Wisconsin

Bureau of Audio-Visual Instruction

1327 University Avenue

Madison, Wisconsin 53701

Books - General (to be used in conjunction with episodes)

A Dictionary of Art Terms and Techniques, Mayer Ralph, Thomas Y. Crowel Co., New York, 1969.

The Art of Color and Design, Graves, Maitland E., McGraw-Hill Book Co., New York.

The Artist's Handbook of Materials and Techniques, Mayer, Ralph, 3rd ed., Viking Press, New York.

Commercial Art Techniques, Maurello, S. Ralph, Tudor Pub. Co., New York, 1952

The Environmental School, Menesini, Mariom., Educational Consulting Service, Orinda, California, 1970.

Experiencing Art In The Elementary Schools, Horn, George F. and Smith, Grace Sands, Davis Publications, Inc., Worcester, Massachusetts, 1971.

Paper As Art And Craft, Newman, Thelma R., Newman, Jay Hartley, Newman, Lee Scott, Crown Publishers, Inc., New York, 1973.

Emphasis: Art, Wachowiak, Frank, Ramsey, Theodore, International Book Co., Scranton, Pa., 1965.

Environmental:

Integrated with:

CONCEPT NO. 1 - Energy

SUBJECT Art

ORIENTATION Sun Energy

TOPIC/UNIT Drawing-Graphics-Collage (4-5-6)

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Predict consequences of sun shining on various objects.	In-Class:	Outside or Community:	
	I. Art A. The Sun and motion 1. Students do a design problem with tissue paper shapes placed on paper in collage form. A gel medium can be placed over tissue paper.	I. Art A. Students should research to find out what vehicles indirectly require the Sun's energy.	B. Students should find a picture that shows sunlight on an object.
Affective: Become aware of what happens when the sun shines on an object.	2. Students can superimpose some vehicle (car, truck, bike) that requires the Sun's energy to work over this. Could be done as an ink drawing.		
Skills Used: 1. Drawing: a. Pencil. b. Charcoal. c. Oil pastels. d. Crayon. Collage techniques.	B. The Sun gives us light 1. Try to capture the effect of light on an object. May use charcoal. Study Rembrandt and how he captured light.		
	2. Study Rembrandt and how he captured light.		

(cont.)

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

10

Publications:

"Scrap Paper Caper," S. Kropa, Instructor, 81:73, May '72.
 "Shattered Shapes," A. Guga, Arts and Activities, 71:22-4, Apr. '72.
 "Torn Tissue Becomes Tradition," School Arts, 71:19, Dec. '70.
 "Drawing With Mixed Media," M.B. Bowman, School Arts, 71:14-15, N. '71.
 "Kelly, Collage and Color," D. Waldman, Bibliography, Art News 70:44-7, D '71. (cont.)
Audio-Visual:
Sunlight and Shadow in Painting, BAVI.
"Light and Dark," BAVI.
Rembrandt: Poet of Light, BAVI.

Publications (cont.)

"Mixed Media Collage," J. Comins, School Arts, 71:10-11, N '71.
 "S. Gabliks Collages," L. Alloway, Nation, 214 604-5, May 8, '72.
"Light and Dark" Vol. 6 No. 2, 1964 - 30 Artist Jr. Magazines, (FA 109), Project I-C-E office.

Skills to be Learned: (cont.)

Pen & Ink Drawing.
 Art History.
 Observation.
 Awareness.

Community:

Museum Art Gallery

Environmental:		Integrated with:	
CONCEPT NO.	1 - Energy	SUBJECT	Art
ORIENTATION	Sun Energy	TOPIC/UNIT	Graphics - Collage (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Discover representations of the sun by illustrating sun designs.		In-Class:	Outside or Community:
		I. Art A. Relief printing 1. Making raised cardboard sun design 2. Print it using bright colors.	I. Art A. Have students collect and study sun and zodiac symbols from books and magazines.
		B. "Let the Sun Shine In" 1. Play 5th Dimension's "Aquarius." 2. Using sun and zodiac symbols, do a collage of all ideas that come into the student's head about the sun when the song is being played.	
Affective: Show aesthetic awareness when using sunbased designs.			
Skills Used: Drawing. Collage Techniques. Printing Techniques. Awareness. Observation.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

12

Publications:

- "Aspects of Collage," W. Farnsworth, Arts and Activities, p. 36-39, Feb. '72.
- "Monoprinting," K.K. Agee, Grade Teacher, p. 52, Sept. '69
- "Making a Cardboard Print," E. Palmatier, Today's Education, p. 35, Sept. '71
- "Monoprints in Color," P. Carrulea, Arts and Activities, p. 41, Dec. '70.
- "Print With Egg Cartons," S. Rolle (cont.)

Audio-Visual:

- Record, Aquarius.
- The Sun Symbol in Art, Bailey Films, 6509 Delongpre Ave., Hollywood, California, 90028.

Exploring Relief Printmaking, BAVI.

Publications: (cont.)

- Arts and Activities, p. 35, Sept. '71.
- "Shattered Shapes," A. Guga, Arts and Activities, 71:22-4, Ap. '72.
- "oops...its" (Collage) L. De Syngaert, School Arts, 71:8, Ap '72.
- "Kelly Collage and Color," D. Waldman, bibliography, Art News, 70:44-7, D '71.
- "Mixed Media Collage" J. Comins, School Arts, 71: 10-11, N '71.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	1 - Energy	SUBJECT	Art
ORIENTATION	Sun Energy	TOPIC/UNIT	Painting (4-5-6)
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES		
	In-Class:	Outside or Community.	
Cognitive: Apply principles of warm colors to an abstract design.	I. Art	I. Art	
	A. Warm colors	A. Take students outside to see sun colors in nature. Have them name the things they see and the warm color of these things.	
	1. "What colors make you feel warm?" These are sun colors.		
	2. Make an abstract design using all sun colors.		
Affective: Become sensitive to warm colors and their implications.	3. Change the value of a color by adding white or black.		
Skills Used: Water color techniques. Tempra painting. Principles of design. Awareness. Observation.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Sponge Painting," R. Meaney,
Instructor, p. 44, April '70.

"Color" Vol. 4, No. 6, 1963-30
Artist Jr. Magazines, FA 101,
Project I-C-E office.

Audio-Visual:

Discovering Dark and Light, BAVI.
Discovering Color, BAVI.

Art Designs Using Cathode Rays,
BAVI.

Color, BAVI.

Community:

Environmental:

CONCEPT NO. 1 - Energy

Integrated with: SUBJECT Art

ORIENTATION Sun Energy

TOPIC/UNIT Drawing-Mural (5,6)

BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES												
Cognitive: Relate the principle, "The whole is equal to the sum of its parts", to the sun.	In-Class: I. Art A. Mural 1. Find a stylized and detailed picture of the sun in a magazine. 2. Divide into sections so each student will have a number. a. Cut and distribute. Example: <table border="1"><tr><td>1</td><td>2</td><td>3</td></tr><tr><td>4</td><td>5</td><td>6</td></tr><tr><td>7</td><td>8</td><td>9</td></tr><tr><td>10</td><td>11</td><td>12</td></tr></table>	1	2	3	4	5	6	7	8	9	10	11	12	Outside or Community: II. Art A. Collect large detailed pictures of the sun. Could be black and white or color. Possibly a sun god of another culture.
1	2	3												
4	5	6												
7	8	9												
10	11	12												
Affective: Comply with the principle, "The whole is equal to the sum of its parts".	3. Each student must enlarge his portion of the picture on a sheet of paper that is in direct proportion to his picture segment.													
Skills Used: Proportional enlargement (through use of a grid) Drawing: 1. Crayons 2. Oil pastels 3. Water colors	4. Each enlargement is then brought to a reserved space on the wall and all the pieces													

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15

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SUGGESTED RESOURCES

Publications:

"Humanizing the school with
Children's Art", Instructor,
79:55, May '70.

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

4. Tempra
Fitting pieces together
(as a puzzle)
Working in a group

In-Class: (cont.)

are fit together as a puzzle to resemble the first
picture.
RESULT: LARGE mosaic mural of the sun.
5. Limit color to create unity.

Audio-Visual:

Elements of Design: Line, BAVI.
Sun Symbols in Art, Bailey
Films, 6509 DeLongpre
Ave., Hollywood, Calif.,
90028.

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Community:

Environmental:

CONCEPT NO. 2 - Ecosystem

Integrated with:

SUBJECT Art

ORIENTATION Interdependencies
Within a Community

TOPIC/UNIT Mobiles (5,6)

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

Cognitive:
Display understanding of the interdependency of nature by the things choosen in mobile construction.

In-Class:

I. Art

A. Mobile Construction

1. Use symbols of the ecosystem in the numerous parts being suspended.... the student may elect to incorporate more than one ecosystem in his design or limit his design to using variations of just one ecosystem.

Use Alexander Calder's mobile examples:



Another picture on back of this page.

(cont.)

- I. Art
 - A. Travel to see a building or room having mobiles suspended in it.
 - B. View a museum display (Milwaukee Museum) to familiarize themselves with the ecosystem chains before constructing their mobiles.

- C. Use the finished mobiles to decorate a community building (hospital, bank, store, library, gallery, etc.).

Affective:

Understand the elements which compose an ecosystem and appreciate mobiles as a sculptural medium.

Skills Used:

Ability to cut out, paint or otherwise decorate the parts, coordinate these in creating a pleasing & meaningful design.

Ability to suspend and balance (cont.)

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SUGGESTED RESOURCES

Publications:

- "Balance on a Shoestring", O.C. Locke, Arts & Activities, p. 14-16, June '70.
- "Skylight Mobiles", W.D. Ehlers, Arts & Activities, p. 20-1, Jan. '71
- "Papercrafts & Mobiles" R. Perlmutter, Teaching Exceptional Children, p. 134-41, Spring '72.
- "Why Don't You Make a Mobile", M. Shaw, Arts & Activities, p. 32-3, April '72. (cont.)
- Audio-Visual:
- "Make a Mobile", BAVI.
- One Day at Teton Marsh, Project I-C-E, (Film 200).

Community:

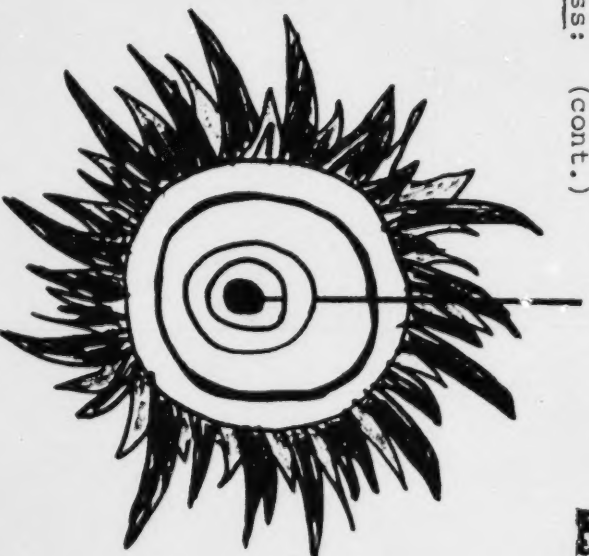
CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

- multiple objects
- Attaching supports & threads to the individual pieces
- Threading a needle (if a needle is used to put the thread through the shapes).
- Art History.
- Appreciation.
- Observation.

In-Class: (cont.)

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Publications: (cont.)

Books & slides on work of Alexander Calder

Environmental:		Integrated with:	
CONCEPT NO. <u>3 - Carrying Capacity</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Relation between the whole and its Parts</u>		TOPIC/UNIT <u>Composition (4-5-6)</u>	
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Interpret data relative to carrying capacity.	In-Class:	Outside or Community:	
	I. Art A. Discuss composition and relate to familiar things in our environment. 1. Look out the school window (as a frame). What do you see in this picture, or what is its composition? 2. Give an example of balanced and unbalanced composition using trees. 3. Examples of drawings to illustrate composition: a. Landscapes b. Still-life 4. Teacher and student relate principles of composition in art to environmental factors in nature.	I. Art A. Have students collect its magazines and paintings to bring to class.	
Affective: Acquaints student with principles of composition.			
Skills Used: Discussion. Landscape drawing. Still-life drawing. Balancing composition. Awareness. Perspective.			

(cont.)

SUGGESTED RESOURCES

Publications:

"Magic cardboard window", Frames help children see pictures before they draw, S.M. Larue, 11. Arts and Activities, 64:19-20, S '68.
 "Composition", (FA 104), Fine Arts Publication, I-C-E, RMC.

Audio-Visual:

Marc Chagall, film from G. B. Public library or BAVI.
Discovering Composition in Art, B.F.A., BAVI.
Discovering Perspective, BAVI.

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Observation

Community:

Environmental: CONCEPT NO. <u>3 - Carrying Capacity</u> ORIENTATION <u>Over-population</u>		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Sculpture (5-6)</u>	
BEHAVIORAL OBJECTIVES Cognitive: Employ experimental measures to gain a more pleasing space relationship through a sculpture.		STUDENT-CENTERED LEARNING ACTIVITIES In-Class: I. Art A. Discuss space relationship. (on back) 1. Have students make a toothpick or pastestick sculpture. a. Give each student a bundle of sticks held together by a rubber band to represent over-population. b. Expand this bundle to a sculpture to divide space more equally. (cont.) I. Art A. Invite an architect to explain space relationship.	
Affective: Weigh alternatives of space relationship.			
Skills Used: Principles of sculpture. Principles of space relationship. Discussion. Construction techniques. Awareness. Observation.			

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SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

22

Publications:

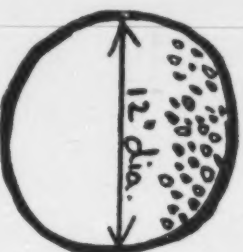
"Children's Sculpture", J.W. Burgner, School Arts, 71 42-4 0, '71.
Fine Arts Publication, Project I-C-E, RMC, (FA 103), "Space".

In-Class: (cont.)

I. A. (cont.)

When there is a very small space and many things on that space, what happens to the space? Or what happens to the objects in space?

EX.



A 1' diameter circle containing 150 Marbles

Audio-Visual:

Noisy Landscape, Project I-C-E, (Film 170).
Urban Sprawl, Project I-C-E, (Film 430),
The Best We Can Do, Project I-C-E, (Film 180).

What happens when there is a very large space and few things to inhabit it?

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Community:

Environmental:		Integrated with:	
CONCEPT NO.	3 - Carrying Capacity	SUBJECT	Art
ORIENTATION	Over-population	TOPIC/UNIT	Design (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Be able to discriminate between over-use of an object and unique interpretation.	In-Class:	Outside or Community:	
	I. Art A. Discuss the over-use of smile buttons and peace symbols as over-population. 1. Where have you seen the smile or peace symbol used? Key chains, patches, bumper stickers, T-shirts, etc. 2. Do you get tired of seeing these symbols? Why? 3. Do you think it is a design that is so artistically good that it is worth repeating it so many times? Why or why not? 4. Design a creative symbol.	I. Art A. Have the students make observations of other fads--in and around their school, home and community environment. B. Have the students collect magazines--locating overuse of fads through the advertisements.	
Affective: Deliberately examine a variety of designs to which he is exposed.			
Skills Used: Collage Sketching. Painting. Observation. Appreciation. Awareness.			

(cont.)

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Design" Fine Arts Publications
Project I-C-E, RMC, (FA 110).

Skills Used: (cont.)

Design Principles.

Audio-Visual:

Why Man Creates? (film), Brown
County Public Library.
Discovering Line, BAVI.
Discovering Shape, BAVI.
Discovering Creative Patterns,
BAVI.
Design In Movement, (film), Brown
County Library.

Community:

Environmental:

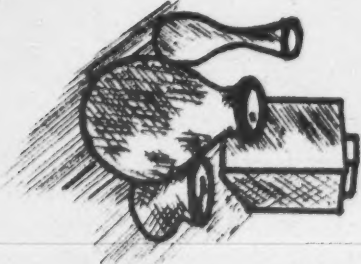
Integrated with:

CONCEPT NO. 3 - Carrying Capacity

SUBJECT Art

ORIENTATION Over-population

TOPIC/UNIT Shading (5, 6)

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community.
Be able to illustrate understanding of over-population through illustration of his project.	I. Art A. Introduce shading. Relate to our environment as shading being over population of lines. 1. In a picture an artist shades an area by using many lines. 2.	I. Art A. Look at population maps with population represented by dots. B. Observe the various "shaded" areas of the United States.
Affective: Show awareness of over-population.		
Skills Used: Shading technique: a. Hatching b. Cross-hatching Awareness. Observation.		

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SUGGESTED RESOURCES

Publications:

Commercial Art Techniques,
Maurello, S. Ralph 3rd Ed.
Viking Press, New York, 1970.
"Light and Dark" F.A.
Fine Arts Publications, 109
Project I-C-E, RMC.

Audio-Visual:

Discovering Line, BAVI.
Downtowns For People, Project
I-C-E, (Film 190).
The Best We Can Do, Project I-C-E,
(Film 180).
Boomsville, Project I-C-E, (Film
400).

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

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Environmental: CONCEPT NO. <u>4 - Water</u> ORIENTATION <u>Water Supply</u>		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Construction (4-5-6)</u>					
BEHAVIORAL OBJECTIVES Cognitive: Be able to produce a unique communication through the use of snow.		STUDENT-CENTERED LEARNING ACTIVITIES <table border="1"> <tr> <th>In-Class:</th> <th>Outside or Community:</th> </tr> <tr> <td> I. Art A. Snow Sculptures 1. Within a designated area have the students build a sculpture using only the snow around them. 2. Discuss how the sculpture changes using snow under different conditions as; frozen (ice) slush (adding water). </td> <td> I. Art A. Field trip to College campus to view and observe snow sculptures. </td> </tr> </table>		In-Class:	Outside or Community:	I. Art A. Snow Sculptures 1. Within a designated area have the students build a sculpture using only the snow around them. 2. Discuss how the sculpture changes using snow under different conditions as; frozen (ice) slush (adding water).	I. Art A. Field trip to College campus to view and observe snow sculptures.
In-Class:	Outside or Community:						
I. Art A. Snow Sculptures 1. Within a designated area have the students build a sculpture using only the snow around them. 2. Discuss how the sculpture changes using snow under different conditions as; frozen (ice) slush (adding water).	I. Art A. Field trip to College campus to view and observe snow sculptures.						
Affective: Be aware of the characteristics of snow.							
Skills Used: Construction. Observation. Awareness.							

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Children's Sculpture",
J.W. Burner, School Arts.
71:28-9, Oct. '71.
"Making It in 3-D", E. Stein,
School Arts. 71: 10-13, Oct.
'71.

Audio-Visual:

Understanding Modern Sculpture,
Parts I & II, Educational
Dimensions, Inc.

Community:

Environmental: CONCEPT NO. <u>4-Water</u> ORIENTATION <u>Water Supply</u>		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Painting - Mono-Chromatic (5-6)</u>	
BEHAVIORAL OBJECTIVES Cognitive: Illustrate water areas in terms of a mono-chromatic color scheme.	In-Class: I. Art A. Mono-chromatic 1. Discuss the colors of the water. 2. Concentrate on one color and paint a water scene varying the hue of the colors.	Outside or Community: I. Art A. Find Paintings illustrating the colors of the sea.	STUDENT-CENTERED LEARNING ACTIVITIES
Affective: Be alert to the mono-chromatic tendencies of a water scene.			
Skills Used: Painting techniques. Color value. Awareness. Observation.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

30

Publications:

Painting Seascapes, Raynes, John
Watson-Guptill, Cincinnati,
 Ohio.
Painting In Watercolor, Pellew,
 John C., Watson - Guptaill.
Painting Sea and Shore, Ballinger,
 Harry R., Watson-Guptill.
Seascape Painting Ste-By-Step,
 Smart, Borlase, Watson-Guptill.

Audio-Visual:

Color, BAVI.
The Art of Seeing: Color,
 Warren Schloat Pro. Inc.,
 (Filmstrip-Record).
Discovering Color, B.F.A.
 BAVI.
Environmental Awareness-Color,
 Project I-C-E, RMC.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	5 - Air	SUBJECT	Art
ORIENTATION	Clean Air	TOPIC/UNIT	Mobiles (4-5-6)
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES		
Cognitive: Employ air polluting objects in the construction of a mobile.	In-Class:	Outside or Community:	
	I. Art A. Discuss what types of man-made objects are blown around by the wind, littering the air. 1. Construct a mobile using these objects. 2. Use Alexander Calder's Mobile examples.	I. Art A. Collect man-made objects that pollute the air. B. Travel to see a building or room having mobiles suspended in it. C. Use the finished mobiles to decorate a community building (hospital, bank, store, library, gallery, etc.).	
Affective: Show aesthetic awareness of air pollution.			
Skills Used: Mobile Construction. Discussion. Collecting. Awareness. Observation.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

32

Publications:

"Balance on a Shoestring", O.C. Locke, Art & Activities, 67:14-16, June '70.

"Skylight Mobiles", W.D. Ehlers, Arts & Activities, 68:33, S '70

"Strawmobiles", K. G. Kite, Arts & Activities, 68:20-1, Ja '71.

"Paper Crafts and Mobiles", R. Perlmutter, Teaching Exceptional Children, p. 134-41, Spring '72.

(cont.)

Audio-Visual:

Make a Mobile, B.F.A., BAVI.
The Second Pollution, Project I-C-E, (Film 460).

Publications: (cont.)

"Why Don't You Make a Mobile?", M. Shaw, Arts & Activities, p. 32-3, April '72.

Community:

Environmental: CONCEPT NO. <u>5 - Air</u> ORIENTATION <u>Clean Air</u>		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Construction (5-6)</u>	
BEHAVIORAL OBJECTIVES Cognitive: Thorough observation, students will be able to reproduce the causes of air pollution.	STUDENT-CENTERED LEARNING ACTIVITIES		
	In-Class: I. Art A. After the students have visited the factory site, have them construct a factory, a bus, a car -- using cardboard, boxes, etc. Dry ice could be used to create smoke thus re-producing the causes of pollution.	Outside or Community: I. Art A. If there is a factory in the area, take a field trip and do a charcoal drawing. How does a factory affect clean air?	
Affective: Become more aware of the causes of air pollution.	B. Take the class to a busy intersection and have them observe. Draw the effect that many cars have on the clean air.		
Skills Used: Discussion. Observation. Construction. Awareness.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

34

Publications:

"Box Sculpture", I. Hills,
Arts & Activities, p. 42,
May '70.

"S.I.T.E." a suggested answer to
the problem of pollution in
art teacher development, A.W.
Beck, il.' '72. School Arts, 71:36-
7, Sept. '72.

"In Quest of Cleaner Air & Water",
I-C-E, RMC.

"Conserving our Waters & Cleaning
the air", (teacher's guide &
student manual) American (cont.

Audio-Visual:

Record - "Why Is There Air",
Bill Cosby
The Second Pollution, Project
I-C-E, (Film 460).

Community:

Factory representative
Traffic Dept. representative

Environmental:		Integrated with:	
CONCEPT NO. <u>6- Resources</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Resource Distribution</u>		TOPIC/UNIT <u>Mobiles (4-5-6)</u>	
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Illustrate the concept of balance through a properly constructed mobile.	In-Class:	Outside or Community:	
	I. Art A. Compare the importance of nature's balance to the importance of a mobile's balance in its construction. 1. Students can brainstorm and come up with 2 or 3 ecosystems and talk of their importance and also experiment with balancing mobiles. 2. Discuss and illustrate the basic principles of the mobile. (Use Calder examples) a. Using actual items from nature shapes made out of paper or light weight metal, have the student construct a mobile. b. Stress that shapes should be related, (cont.)		
Affective: Develop a visual sense of balance by developing a mobile.			
Skills Used: Basic construction and principles of the mobile. Observation. Discussion. Awareness.			

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SUGGESTED RESOURCES

Publications:

Lynch, John, "How To Make Mobiles"
New York, Viking Press, Inc.
Horn, George F., "Art for Today's
School", Worcester, Mass.,
Davis Pub., Inc.
"People, Places and Things Papered
in dimension", Arts and Ac-
tivities, June '65.
"Skylight Mobiles", Arts and
Activities, Sept. '70.
"Balance on a Shoestring", O.C.
Locke, Arts and Activities,
p. 14-16, June '70. (cont.)

Audio-Visual:

Make a Mobile, B.F.A., BAVI.
Discovering Shape, BAVI.
Discovering Color, BAVI.
One Day At Teton Marsh, (2 parts),
Project I-C-E, (Film 200).

CONTINUED OR ADDED LEARNING ACTIVITIES

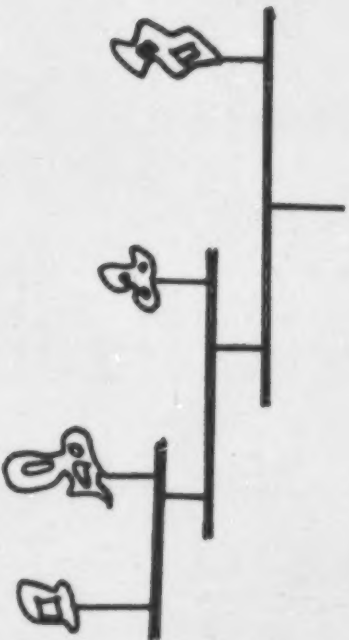
Publications: (cont.)

"Skylight Mobiles", W.D. Ehlers,
Arts and Activities, p. 20-1,
Jan. '71.
"Strawmobiles", R.G. Kite,
Arts and Activities, p. 30-2,
Sept. '70.
"Papercrafts and Mobiles"
R. Perlmutter, Teaching Exceptional
Children, p. 134-41, Spring, '72.
"Why Don't You Make a Mobile",
M. Shaw, Arts and Activities, p. 32-3, April '72.

In-Class: (cont.)

not just a haphazard assortment.

Example:



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Community:

Environmental:

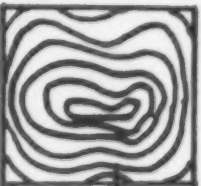
CONCEPT NO. 6 - Resources

ORIENTATION Resource Distribution

Integrated with:

SUBJECT Art

TOPIC/UNIT Paper Sculpture (BAS-relief) (5,6)

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Create a BAS-relief design using a repeat motif of nature.	In-Class: I. Art A. Discuss the natural repeating designs in nature, the vein in a leaf, ocean waves, the rings in the cross section of a tree, etc. 1. Draw a repeat pattern on construction paper. 2. Cut sheets of construction paper into 1" strips. 1. Apply glue to the edge and stick to background following pattern of the drawing. 2. White on white works best because of the effect of light on the BAS-relief.	Outside or Community: I. Art A. A walk just about anywhere to view how the repetition of design creates unity. B. Have students collect and bring to class objects or pictures of repeated line patterns. Examples: Bark, Cross section of lemon, onion, orange, cabbage, bubbles on water, etc.
Affective: Become aware of naturally repeating patterns in nature.		
Skills Used: Drawing. Cutting. Gluing. Awareness of Line, Shape, and Texture. Appreciation. Observation.	EXAMPLE: 	

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SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

38

Publications:

- "Paper Sculpture, BAS-relief",
School Arts, Sept. '70.
- "Paper To Amaze", M. Sehafer,
Instructor, 81:73 April '72.
- "Corrugated Cardboard Becomes
Versatile Design Medium",
Arts and Activities, Oct. '66.
- "Notching, tabs and slots",
Arts and Activities, Nov. '70.
- Designing With Natural Forms,
D'Arbeloff, Natalie, Watson-
Guphill.

Audio-Visual:

- The Art of Seeing (shapes)
Warren Schloat Pub. Inc.
- Designs in Nature
Environmental Awareness,
I-C-E, RMC.
- Paper Sculpture, BAVI.
- Discovering Line, BAVI.
- Discovering Creative Patterns,
BAVI.

, Community:

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Environmental: CONCEPT NO. <u>6 - Resources</u> ORIENTATION <u>Resources Distribution</u>		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Weaving (5-6)</u>	
BEHAVIORAL OBJECTIVES Cognitive: Create a simple wall hanging using basic weaving techniques.		STUDENT-CENTERED LEARNING ACTIVITIES	
In-Class: I. Art A. Art 1. Weaving Into Burlap When weaving into burlap, the burlap threads may be pulled out and others pulled into their place. 2. Alternate threads may be removed to create a looser fabric. 3. Several threads may be removed and the remaining ones moved into curved or angular directions. 4. Spaces can be created by the removal of threads in a section, rather than across the entire piece of fabric. 5. Colorful string, thread, or yarn may be woven in different sets of combinations to create interesting effects. 6. Discuss origin		Outside or Community: I. Art A. Art Using burlap as a base, challenge students to identify and obtain other fibers, know their source and weave them into designs.	
Affective: Appreciate the beauty of a hand-woven piece of cloth.			
Skills Used: Basic weaving knowledge. Awareness of texture, line, shape.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Weaving in the Round",

Arts and Activities, Sept. '70.

"New Designs in Weaving", Donald

J. Willcox, Van Nostrand

Reinhold Co.

"Creative Designs in Wall Hangings", Lili Blumenuau, Crown

Publishers.

"Simple Weaving to Create Wall

Hangings", School Arts, Jan.

'71.

"Op Art (Paper) Weaving", Arts and Activities, Sept. '69.

Audio-Visual: (cont.)

"Understanding the Craft: Weaving Educational Dimensions Corp.

Weaving, BAVI.

Fiber in Art, BAVI.

How To Make A Simple Loom, BAVI.

Loom (3rd Ed.), BAVI.

In-Class: (cont.)

and history of weaving.

Publications: (cont.)

"Vary the Face With Lano Lace"

J. Lyen, Arts and Activities.

71:14-16, April '72

"Elementary Weaving", M. Shaw, Arts & Activities,

P. 45, Feb. '71.

"Weave Your Own Thing", E. Grim, Arts & Activities,

p. 22-3, June '70.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	6 - Resources	SUBJECT	Art
ORIENTATION	Resource Distribution	TOPIC/UNIT	Pen & Ink Line Problems (5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Using sticks, ink and colored paper, draw a figure or an outdoor scene.	In-Class:	Outside or Community:	
	I. Art A. Discuss lines (using and visual aids at your disposal). 1. Have students brainstorm on all the different types of lines that they can see in their classroom.	I. Art A. Do some outdoor sketching.	
Affective: Become sensitive to the variety of lines in common objects.	2. Show the filmstrip "The Art of Seeing (Line)". 3. Discuss and illustrate various pen and ink techniques. Show the students that an assortment of sticks dipped in ink will produce a variety of effects. The end of the stick may be pointed, notched or covered with a piece of cloth.		
Skills Used: Basic pen and ink drawing techniques. Awareness of line patterns in nature. Observation. Appreciation.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

- "Pen and Ink Drawing", Faubus, Frederic, Pitman Pub. Co.
 "Line Design", Arts & Activities, Feb. '70.
 "For Those Who Look but Do Not See", School Arts, Nov. '70.
 "Line", Fine Arts Publication, (FA 102), I-C-E, RMC.

Audio-Visual:

- "The Art of Seeing (Line)", (Record-Filmstrip), Warren Schloat Pro. Inc.
"Discovering Line", BAVI.

Community:

Environmental:		Integrated with:	
CONCEPT NO. <u>7 - Land Use</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Population Growth</u> <u>Leisure Time</u>		TOPIC/UNIT <u>Box Sculpture (4-5-6)</u>	
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Determine types of buildings needed for family living and leisure time activities.	In-Class:	Outside or Community:	
	I. Art A. 1. Creation of buildings from boxes. 1. Population growth can be the center of interest, if size and type of building are stressed in connection with family living: a. Small house b. Large house c. Apartment building d. "A" frame house e. Grass hut f. House on stilts g. Adding new rooms to an old house (remodeling) 2. Leisure time can be stressed by asking what types of buildings are needed to satisfy man's recreational needs: a. Golf club-	I. Art A. B. Walk in the Neighborhood to determine the different types of homes in your own area. Resource books to see unfamiliar types of homes.	
Affective: Become aware of the variety of homes and leisure activities.			
Skills Used: Cardboard sculpture techniques. Appreciation of Architecture. Awareness. Observation.			

(cont.)

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

44

Publications:

"Box Sculpture", D. Hills, Arts & Activities, p. 42, May '70.
 "Architectural Design in the Classroom", T. Thatcher, il., School Arts, (68:7), March '69.
 "Cardboard City: Mixed Media", R.R. Guthrie, il., School Arts, (68:32-3), Sept. '68.
 "Our Man-Made Environment", 120 0, I-C-E, RMC.

Audio-Visual:

Designing With Everyday Materials: Corrugated Paper, B.F.A., BAVI.
 Why Man Creates, BAVI.
 The Best We Can Do, Project I-C-E (Film 180).

In-Class: (cont.)

- house
- b. Beach houses
- c. Stables
- d. Taverns, lounges
- e. Bowling alleys, etc.
- B. Follow-up reports. Students can show their creation and explain its use.
 1. Is it a residential building?
 2. Who could live in it?
 3. Where might it be located?
 4. Is it a recreational building?
 5. Who would use it?
 6. Where would it be located?

Community:

Architect

Environmental:		Integrated with:	
CONCEPT NO.	7 - Land Use	SUBJECT	Art
ORIENTATION	Transportation	TOPIC/UNIT	Drawing, Sculpture (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Illustrate how modes of transportation have changed & in the discussion show that this has affected man's way of life.	In-Class:	Outside or Community:	
	I. Art A. Precede art activity with discussion of how transportation improvements have transformed areas of population density & how land use has changed along with this mobility of people. Sample questions: 1. What were the forms of transportation in the early 1900's? 2. How were streets & roads constructed? 3. What inventions facilitated transportation? 4. Increased mobility had what effect on modes of living? 5. Why did city cores become industrial centers & outlying areas become populated centers?	I. Art A. Field trips to historical museums having old cars, trains, etc. B. Have students bring in models of old cars, planes, ships, trains to study.	
Affective: Become conscious of the effect of technological developments on population areas.			
Skills Used: Drawing skills: a. Placement b. Perspective Construction Skills: a. 3-D models Line Drawing. (cont.)			

45

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

46

Publications:

Skills Used: (cont.)

Awareness.
Observation.
Discussion.

In-Class: (cont.)

- B. The art activity itself consists of drawing models of or creating 3-D models of the transportation systems which have produced these changes. Examples: Model T. cameras, steam engines, monorails, bi-planes, 747 jets.
- C. Work in groups constructing large models of these things using cardboard, junk metal, etc. Have plastic or real models, slides, pictures, etc. of these machines for the class to observe.

Audio-Visual:

Pictures of old and new transportation modes.
Plastic models of cars, planes, etc.
Slides showing modes of transportation.

Community:

Museums
Railroad museum
Airport

Environmental:		Integrated with:	
CONCEPT NO. <u>7 - Land Use</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Population Density and Land Use</u>		TOPIC/UNIT <u>Relief Sculpture (5-6)</u>	
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES		
Cognitive: Illustrate the effect of density on different types of neighborhoods.	In-Class: I. Art A. Paper relief (paper is pierced so that forms may stand (protrude) from the paper). Example on back. 1. Divide class into groups. Students in the various groups are responsible for depicting different types of neighborhoods by cutting scenes in their papers. a. Rural b. Small town c. City d. Large city e. Harbor town f. Industrial cities, etc. 2. Density can be studied by giving students a specific number of people or houses to cut into their sheets of paper. Example on back.	Outside or Community: I. Art A. Field trips into various types of neighborhoods. Students bring in pictures of various types of neighborhoods.	
Affective: Become more aware of different types of neighborhoods and the effect of density on them.			
Skills Used: Cutting (piercing) and folding. Use of stencil knife. Observation. Awareness.			

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SUGGESTED RESOURCES

Publications:

- "Creative paper design", Reinhold Pub.
 "Paper To Amaze", M. Seehafer, Instructor, (81:73), April '72.
 "City scopes in 3-D", M. B. Bowman, Arts & Activities, P. 36-7, June '71.
 "Aesthetic Education for What", (art in relation to capacity) School Arts, April '72, p. 37.

Audio-Visual:

- People of a City, Brown County Library.
 Environmental Awareness - City, (Kt 16), I-C-E, RMC.
 Creating With Paper, BFA, BAVI. Boomsville, Project I-C-E, (Film 400).
 Noisy Landscape, Project I-C-E, (Film 170).
 The Green City, Project I-C-E, (Film 440).

Community:

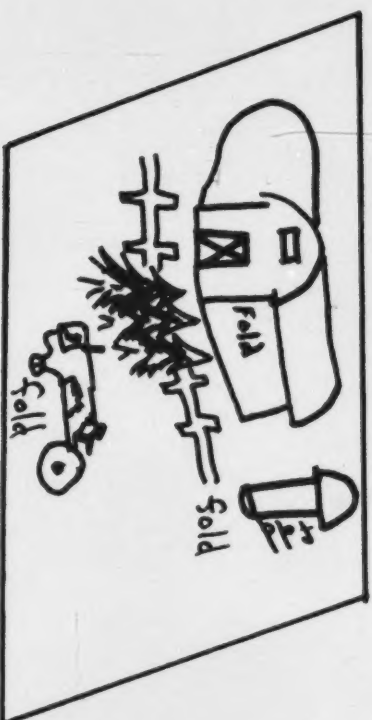
CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

3. Instruct child to cut a house, then a person, now another person, 3 children, a dog, a new baby, etc. soon there is no room in "yard". Stress population growth and density.
4. Create a community with fold-up sheets. One student makes a store, one makes on house, another makes another house, a bank, school, church, etc. or each child could create his own town on his sheet of paper.

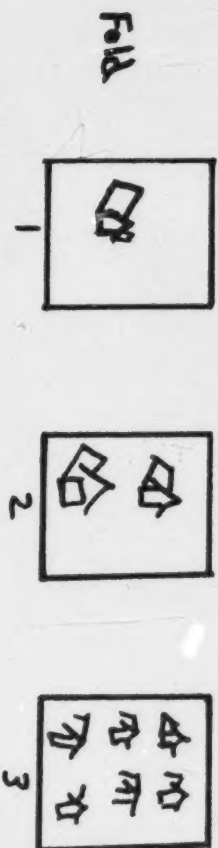
EXAMPLE 1.

Everything is folded up from paper.



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Example 2.



Etc

Environmental:		Integrated with:	
CONCEPT NO. <u>7 - Land Use</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Influence for Change</u>		TOPIC/UNIT <u>Drawing & Painting - Design</u> (4-5-6)	
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	In-Class:	Outside or Community:	
Prepare album cover to illustrate knowledge of effects of pollution.	I. Art A. Design a record cover for a pollution type song. 1. Students can use a commercially known song about pollution or make up their own song before beginning this lesson. 2. May be correlated with music special list.	I. Art A. Have students bring in commercially designed album covers; some current popular groups and some of older groups.	
Affective:			
Learn that visual impact affects the consumer's choice.			
Skills Used:			
Drawing & painting. Good design principles. Advertising principles. Observation. Awareness. Balancing composition.			

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

50

Publications:

Maurello, S. Ralph, "Commercial Art Techniques", Tudor Pub. Co., New York, 1952.
 Brinkley, John, "Lettering Today", Reinhold Pub. Co., New York, 1961.
 World Graphic Design: 50 years of Advertising Art, Watson-Guptill, Calligraphic Lettering, Watson-Guptill.

Audio-Visual:

Pollution Oriented Records.
 Check Music Curriculum for ecology centered records.
 "Design for Living", BAVI.
Discovering Composition In Art, BAVI.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	7 - Land Use	SUBJECT	Art
ORIENTATION	Land Use - Population Density - Transportation	TOPIC/UNIT	Design and Construction (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive:	Design & construct types of homes which may have to be used by man in the future.	In-Class:	Outside or Community.
Affective:	Become alert to the importance of effective land use and the consequences of increased population growth.	I. Art	I. Art
		A. Discuss problems which may occur in the future as population increases and the environment must be used to the best advantage to accommodate the people.	A. Have an architect come in to discuss architectural planning.
		1. Will there be room? 2. What if land areas are not available? 3. Where could people live? 4. How could these areas be used? B. The students will design "homes of the future." Examples: 1. Space rocket homes 2. Submarine homes. 3. Tree houses. 4. Floating homes. 5. Anything they dream up; C. They may simply draw these homes or they may construct them with a variety of materials.	B. Collect and study different architectural styles.
Skills Used:			
Design.			
Drawing.			
Construction skills using various materials.			
Architectural Awareness.			
Observation.			
Appreciation.			

51

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Community Planning Handbook,
I-C-E, RMC.

"A study in Environment", Leano
Nalle - School Arts, April, '72,
(Building mini-landscapes).

"Space Age Shapes", 30 Artist Jr.
magazines, Vol. 3, #3, 1962.

"Carve a Box! Exploration into
Space and Form", L. Olson, Arts
& Activities, p. 24-27, Dec.
'71.

"Cardboard City", Mixed Media,
R.R. Guthrie, School Arts,

Audio-Visual: (cont.)

Designing With Everyday Materials:

Corrugated Paper, B.F.A., BAVI.

"Why Man Creates", BAVI.

"Frank Lloyd Wright", BAVI.

The Best We Can Do, Project I-C-E,
(Film 180).

Downtowns For People, Project
I-C-E (Film 190).

A Place To Play, Project I-C-E,

(Film 540).

Publications: (cont.)

68:32-3, S. 68.

Our Man-Made Environment, I-C-E, RMC,
"Architecture for Young Beginners",
T. Thatcher, School Arts,

68:7 MR 69.

"Architectural Design in the
Classroom", T. Thatcher,
School Arts, 68:7, Mr. 69.

Community:

Architect.

City Planner.

Environmental:		Integrated with:	
CONCEPT NO. <u>7 - Land Use</u>		SUBJECT <u>Art</u>	
ORIENTATION <u>Land Use</u>		TOPIC/UNIT <u>3-D Paper Design Collage (4-5-6)</u>	
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES		
Cognitive: Illustrate how man uses land to solve such problems as facilitating transportation density.	In-Class: I. Art A. Before and after scenes of factors involved in concept #1. These before & after scenes are arranged on an accordion pleated surface so that 3 pictures are created from two actual pictures depending on what angle the surface is viewed from. The 3rd is the abstract art combination of the 2 real posters. (Illustration on back) Example: a farming area is transformed into a freeway interchange).	Outside or Community: I. Art A. Observe areas where street or highway construction is in progress. How is the environment affected? B. Have students bring in magazines from which they can cut pictures.	
Affective: Show awareness of man's use of his environment to solve his problems.	1. A picture of a farm is cut into 5 strips. These strips are pasted in correct order on the right half of each pleat. 2. A picture of a freeway is cut & pasted onto the (cont.)		
Skills Used: Accuracy. Visual awareness. Drawing. Observation.			

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SUGGESTED RESOURCES

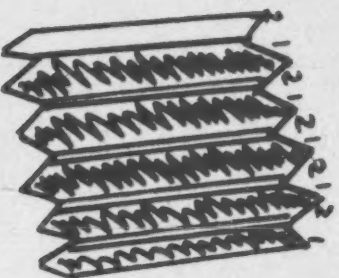
CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

In-Class: (cont.)

- left half of each pleat.
3. When viewed from the right angle one sees a farm, when viewed from the left one sees a freeway. When viewed straight on one sees an abstract design.

ILLUSTRATION



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Audio-Visual:

Downtowns for People, Project
I-C-E, (Film 190).
The Green City, Project I-C-E,
(Film 440).
Noisy Landscape, Project I-C-E,
(Film 170).
Urban Sprawl, Project I-C-E,
(Film 430).

Community:

City Planner.

Environmental:

CONCEPT NO. 8 - Values and Attitudes

Integrated with: SUBJECT Art

ORIENTATION Man's Environment

TOPIC/UNIT Artistic Creation - Mixed Media

(4-5-6)

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

Outside or Community

Cognitive:
Analyze natural materials that can be used in a creative way and uses one to make a unique communication.

I. Art

A. Man's environment can be seen as a storehouse of materials which may be used in his artistic creations.

I. Art

A. Take an exploration field trip. Find materials which may be used for artistic creations.

1. These materials can be found in the:
 - a. Air: wind makes a mobile move.
 - b. Water: Shells may be used for jewelry.
 - c. Earth: Rocks may be used for sculpture.
 - d. Environment's populations: sheep's wool for weaving.

Affective:

Appreciate natural materials as opposed to commercial art materials.

Skills Used:

Exploration.
Discovery.
Use of Imagination.
Observation.
Awareness.
Artistic Expression.

2. Look around your site. What materials do you see that might be used for artistic creation.
3. Which may be used without damage to the environment?

(cont.)

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

56

Publications:

"Face Up With Texture; Mask Designs", GG. Allrutz, Instructor, 80:116, 0 '70,
 "Recreating the mediocre & the Discard", B. Stubbins, School Arts, 70:11, '71.
 "Creative uses of Scrap Materials", R.G. Lewie, School Arts, 69:11.
 "Mosaics: Tiles & Beans", S.T. Bond, Instructor, 79-93, Jr. 1970.
 "Printing: Plant Prints", I.
Audio-Visual: (cont.)
Collage: Art From Found Materials, B.F.A., BAVI.
Weeds and Mosaics, BAVI.

In-Class: (cont.)

What varieties can be created that will make the environment more pleasing?
 a. Find such materials & create.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	8- Values and Attitudes	SUBJECT	Art
ORIENTATION	Man's Future Environment	TOPIC/UNIT	Art History - Drawing (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Perceive what the future environment may be like through drawings and posters.		In-Class:	Outside or Community.
		I. Art	I. Art
		A. Art	A. Art
		1. Art history commentary	Students could research to find works, done by artists of the past, which depict their reporter and futurist tendencies.
		1. Students are to do a drawing or a poster of what he feels our future environment would be like if we keep using it as we have in the past and do nothing to try to conserve it.	Students could also visit museums to actually see paintings of our reporter "futurist" artists.
		2. Students are to pretend that they are just like artists of the past who were actually reporters and futurists, commenting on the world around them.	
		3. Study paintings by S. Dali, Legar, Chagell, Balla, Carra, Severini.	
Affective: Weigh alternatives of man's environment.			
Skills Used: Drawing: Charcoal. Pencil. Oil pastels. Lettering:			

(cont.)

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

58

Publications:

"Drawing With Mixed Media"

M.B. Bowman Sch. Arts 71: 14-15
N'71.

"Environment: Children Explore

Their School, Their Community,
Their Values" C. S. Knapp,

Instr. 81 62-4, Ja '62 & F '72.

Futurism Vol. 5, No. 3, 1964,

30 Artist Jr. Magazines, FA 207,
Project I-C-E.

Surrealism Vol. 2, No. 4, 1961,

29 Artist Jr. magazines, FA 210,
Project I-C-E. (cont.)

Audio-Visual:

Poster and Introduction
to Drawing Materials, B.F.A.,
BAVI.

Man & His Environment, #1 Slide-
tape, kit 34, I-C-E, RMC.

A World Is Born, Project I-C-E,
(Film 220).

Marc Chagall, Brown County Public
Library, Film.

What Is A Painting?, Brown County
Public Library, Film.

Community:

Skills Used: (cont.)

Pen & ink

Art appreciation & history.
Awareness.

Observation.

Publications: (cont.)

Space Age Shapes, Vol. 3, No. 3, 1962,

30 Artist Jr. Magazines, FA 206,
Project I-C-E.

Environmental:		Integrated with:	
CONCEPT NO.	8 - Values and Attitudes	SUBJECT	Art
ORIENTATION	Environmental Awareness	TOPIC/UNIT	Political Convention Turned Environment, Design (4-5-6)
BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES		
Cognitive: Illustrate environment awareness by creating buttons, banners, etc. for an environmental convention.	In-Class:	Outside or Community:	
Affective: Develop an environmental awareness in others.	I. Art	I. Art	
	A. Political Convention 1. Students could do a takeoff on a political convention. Their convention could be an environmental idea convention.	A. This activity could be centered around earth week. B. This activity might also work out well in conjunction with a unit on politics in Social Studies. C. Collect campaign buttons, bumper stickers, etc. to study designs before designing their own.	
	2. Possible design ideas for their convention might be buttons, banners, circulation papers, & bumper stickers.		
	3. This is an excellent group activity and should give students opportunity to work together and develop social adaptivity.		
	4. This convention could actually develop into a contest if a class was broken down into groups of four and the group		
Skills Used: Drawing. Lettering. Applique. Composition. Printing. Observation. Awareness.		(cont.)	

59

SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

60

Publications:

"Drawing With Mixed Media",
M.B. Bowman, School Arts,
14-15, N '71.

"Color Combinations Made Excit-
ing", K. G. Kite, Arts & Activi-
ties, 71:24-6, '72.

"Photomontage the Juxtaposing
of Images", D. Cyr, Arts and
Activities, 66 26-9, Ja '70.

"Printing: Plant Prints", I.
Geary Instr., 79:94, June 70.

Audio-Visual:

Poster, BAVI.

Posters (Rediscovery: Art Media
Series), U.W. LaCrosse.

In-Class: (cont.)

with the best campaign would win the environmental election.
5. Design stickers, buttons for E week, or class campaigns,
etc.

Community:

Campaign Headquarters-Printer

Environmental: CONCEPT NO. <u>9 - Management</u> ORIENTATION <u>Manipulation</u> BEHAVIORAL OBJECTIVES		Integrated with: SUBJECT <u>Art</u> TOPIC/UNIT <u>Photo-Collage (4-5-6)</u>	
Cognitive: Identify the difference between man-made and natural environments.	In-Class: I. Art A. Cube photographs of man-made developments vs. the natural environment. 1. Collect photographs. May be a number of examples of nature such as: trees, leaves, flowers, stones, stream, lake, field. 2. Collect photographs of various examples of man-made impacts as factories, roads, billboards, buildings, etc. 3. Assemble these photographs on a cardboard cube displaying the man-made environment vs. the natural aesthetics.	Outside or Community: I. Art A. Take a field trip to the city, factory, local dump, construction area to observe man's impact on the natural environment. B. Take a field trip to a farm, nearby field, park or wildlife area to note the natural environment. C. Have student bring in magazines for a source of collage pictures.	STUDENT-CENTERED LEARNING ACTIVITIES
Affective: Awareness of the difference between the man-made and natural environments.	Skills Used: Collage Techniques. Observation. Cube Construction. Awareness.		

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SUGGESTED RESOURCES

Publications:

Our Man-Made Environment, Project
I-C-E, RMC.

Audio-Visual:

Collage, BAVI.

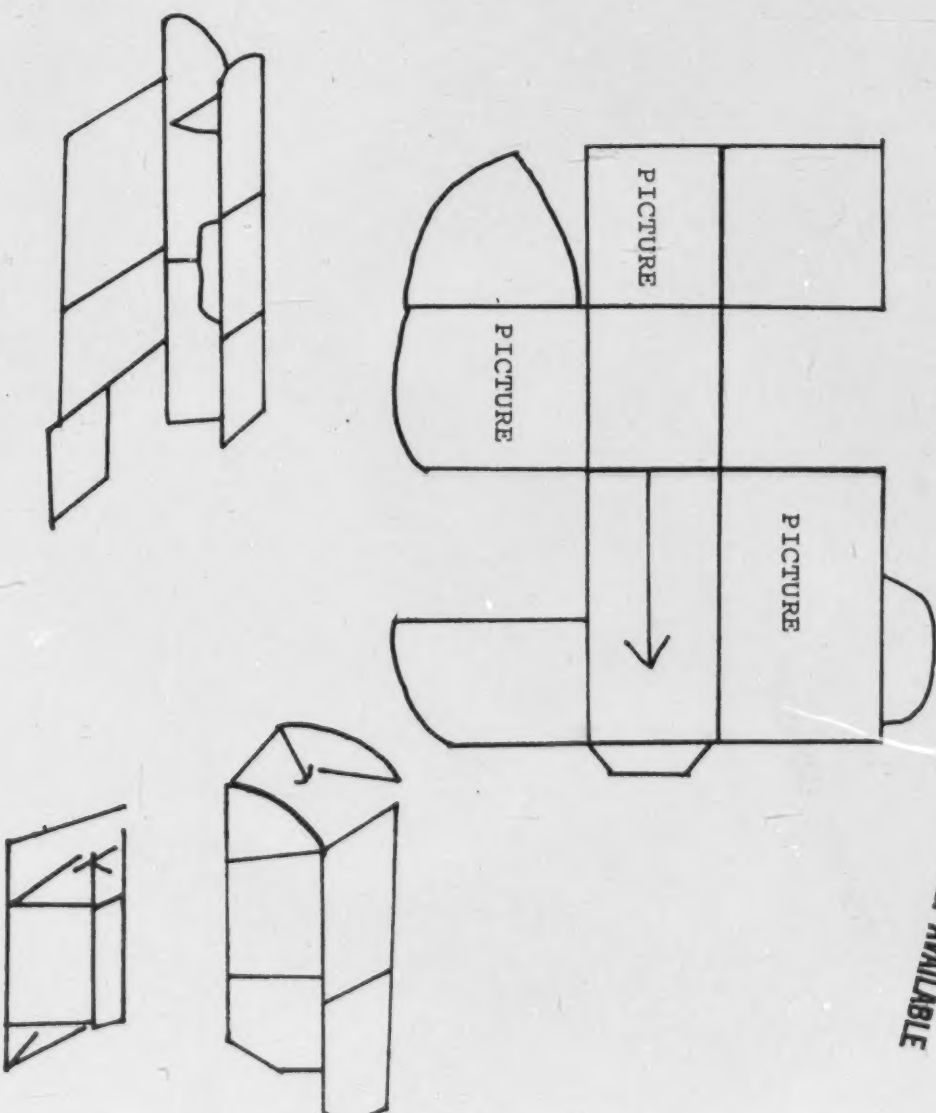
Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

62

CONSTRUCTION OF THE ENVIRONMENTAL CUBE

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Environmental:		Integrated with:	
CONCEPT NO.	9 - Management	SUBJECT	Art
ORIENTATION	Man's Environment	TOPIC/UNIT	Subtractive Sculpture - Straws, Clay, Plaster (4-5-6)
BEHAVIORAL OBJECTIVES	Cognitive: Recognize the characteristics of careful change and reckless change.	STUDENT-CENTERED LEARNING ACTIVITIES	
		In-Class:	Outside or Community:
Affective: Become conscious of the effects of uncontrolled changes in his environment.	I. Art A. Art	Man has the ability to change his environment, but there are some aspects of it that can only be changed so much before they collapse and as a strong, useful part of our environment, they are no longer of any use. (Through a sculptural activity we can demonstrate this fact.)	
		1. A bundle of 15-20 straws are glued together using Elmer's glue, giving you a strong free form sculpture.	
Skills Used: Subtractive Sculpture Techniques. Observation. Awareness. Positive and Negative Space.		2. Once your sculpture has dried take a cutting instrument and begin cutting sections and parts off your sculpture to make it more interesting.	
		3. The success of this project	

(cont.)

I. Art
A. Art
Have an environmental expert such as Project I-C-E George Howlett come to your school and explain what happens when man unthinkingly exploits his environment.

SUGGESTED RESOURCES

Publications:
Practical Carving, Dawson, Robert,
Watson-Guptill.
Sculpture In Ceramics, Meyer,
Fred, Watson-Guptill.

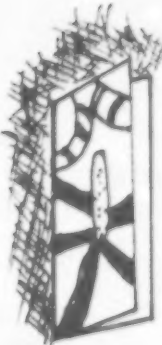
Audio-Visual:
Designing With Everyday Materials:
Straw, B.F.A., BAVI.
Henry Moore-The Sculptor, BAVI.
Understanding Modern Sculpture,
Parts I & II, Educational
Dimensions, Inc.
Face Of Lincoln, Brown County
Library.

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

for the student will illustrate the fact that man can remove and change things in his environment but it must be done carefully or he will end up ruining it just as the student will ruin his sculpture if he removes too much of his sculpture or cuts without thought. B. Using a block of plaster or clay have the students start cutting into the form to create negative areas. Remind the student that thoughtful and careful carving is needed to control the design and that the sculpture must look good from all sides and angles when completed. Study works of Henry Moore.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	10 - Economic Planning	SUBJECT	Art
ORIENTATION	Short-Long Term Factors	TOPIC/UNIT	Design Portfolio - Mixed Media (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Illustrate an understanding of the need to make the best possible use of our natural resources.	In-Class:	Outside or Community:	
	I. Art A. Design and make your own art portfolio or tote box that must last all year. Could be graded. Grade would not be given until teacher judged last ability at end of the year. 1. A variety of media could be used for this project such as cut or torn letters, painting, pen & ink, markers, fabric collage, sketcho, art tape, crayon, etc.	I. Art A. Students should become aware of poor design through field trips in their own community.	
Affective: Feel the need for control of agencies and people which do not take precautionary measures to care for environments of the future.		 	
Skills Used: Principles of design. Skills of construction. Lettering techniques. Awareness. Observation.			

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SUGGESTED RESOURCES

CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Lettering and Lettering Display,
Mann, William, Watson-Guptill.

Audio-Visual:

Design and Man, BAVI.
Design for Living, BAVI.
Bookbinding: Art of Binding
Pamphlets, BAVI.

Community:

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Environmental:

CONCEPT NO. 11 - Individual Acts

Integrated with:

SUBJECT Art

ORIENTATION Individual Alterations

TOPIC/UNIT Fabric Design - Ceramic Mosaic

(4-5-6)

BEHAVIORAL OBJECTIVES

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

Outside or Community:

Cognitive:
Organize individual pieces to make a complete project.I. Art
A. Each student makes individual ceramic tiles. When put together as a mosaic, the tiles are integrated or composed to make an interesting mural.I. Art
A. Have students collect paper from home and community. Plan field trip to a paper company. Have the paper recycled for use as drawing paper in the classroom.

B. Each student designs his own individual piece of cloth. Techniques may be varied-batik, silk screen, tie dye, block printing, textile inks.

B. Visit fabric shop to see various kinds of fabrics and patterns.

Affective:

Accept responsibility of individual work to develop the whole.

Skills Used:

Batik.
Silk screen.
Block printing.
Tie dye.
Textile ink.
Ceramic techniques.

(cont.)

SUGGESTED RESOURCES

Publications:

A Dictionary of Art Terms and

Techniques, Ralph Mayer,

Thomas Y. Crowel Co., New York,

"Batik as a Painting Technique",

A.G. Webb, Sci. Arts, 68: 6-8,

May '69.

Introducing Abstract Printmaking,

Capon, Robin, Watson-Guptill.

Introducing Dyeing and Printing,

Ash, Beryl, and Dyson, Anthony,

Watson-Guptill.

Introducing Design Techniques,

Capon, Robin, Watson-Guptill.

Audio-Visual:

(cont.)

"Rag Tapestry",

International Film Foundation,

475 Fifth Ave., Suite 916,

New York, N. Y. 10017.

Batiks You Can Make, BAVI.

How To Make A Stencil Print, BAVI.

Design for Living, BAVI.

Discovering Creative Pattern,

BAVI.

CONTINUED OR ADDED LEARNING ACTIVITIES

68

Publications: (cont.)

Fabric Printing By Hand, Russ, Stephen, Watson-Guptill.

Making And Decorating Pottery Tiles, Southwell, B.C.,

Watson-Guptill.

Skills Used: (cont.)

Mural development.

Group planning & cooperation.

Awareness.

Community:

Environmental:		Integrated with:	
CONCEPT NO. 11 - Individual Acts		SUBJECT Art	
ORIENTATION Individual Alterations		TOPIC/UNIT Group Ceramics (4-5-6)	
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Employ individual procedures to change static surface to dynamic surface.		In-Class: I. Art A. Pass a chunk of clay around the room (start round or square or as a "wet" pot). Each person handles it or changes it in some way. The end result will be quite different than the beginning piece of clay but very interesting.	Outside or Community: I. Art A. Visit local ceramic studio or University to learn more about clay.
Affective: Accept responsibility of individual work to develop the whole.		Note: Refer to Concept 1 Grades 1-3, lesson 2 for another project. 1. Does this suggest a discussion point--liken the ball of clay to planet earth and its alterations by man. B. Pass clay around again, possibly this time only between 4 to 5 students. Have each model clay for an allotted time (cont.)	
Skills Used: Clay modeling. Surface textures. Glazing. Observation. Awareness.			

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
<u>Publications:</u> "It Just Happened; Clay Modeling", H. C. Warburton <u>Arts & Activities</u> 69: 22-4 March '71. "Figures of Clay & Plaster", C. Heiple, <u>School Arts</u>, 71: 10-13, 0 '71. "Clay and Young Hands Go Together", G. Kruse, <u>Arts & Activities</u>, p. 8-12, Dec. '67. "Clay Is Fun", R. A. Yoder, <u>School Arts</u>, p. 20-1, Oct. '71. <u>Audio-Visual:</u> The Stream, Project I-C-E, (film 320). <u>Face of Lincoln</u>, Brown County Library, (Film).	<u>In-Class:</u> (cont.) and pass to next person. The sculpture should be a finished piece ready to be dried & fired after last person is finished.

Community:

Environmental:		Integrated with:	
CONCEPT NO.	12 - Stewardship	SUBJECT	Art
ORIENTATION	Stewardship & Rights	TOPIC/UNIT	Wanted Posters, Ceramics (4-5-6)
BEHAVIORAL OBJECTIVES		STUDENT-CENTERED LEARNING ACTIVITIES	
Cognitive: Learn to identify those creatures which are becoming extinct; learn which groups or individuals are over-extending their use of our resources.	In-Class:	Outside or Community:	
	I. Art A. Wanted Posters 1. Do posters in the form of the Old Western "Wanted Dead or Alive" posters. 2. The only difference being those who destroy parts of our environment would be the victims of the posters. e.g. factories, litter-bugs, cars, etc.	I. Art A. Borrow criminal posters from the local post office to illustrate basic layout.	
Affective: Feel disgusted with those who have over-used things that were not theirs to abuse.	B. Clay Work 1. Children could model images of animals that are becoming extinct. e.g. bald eagle, Bengal tiger, mountain lions, seals, penguins, kangaroos, etc. 2. These images must be quite realistic they can be plaques or three-dimensional objects. 3. Clay figures would		
Skills Used: How to form clay objects. How to illustrate and organize a poster. Awareness. Observation.			

71

SUGGESTED RESOURCES

Publications:

"Clay Is Fun", R. A. Yader,
School Arts, p. 20-21, Oct.
1971.

"Psychedelic Posters", M.F.
Bolger, School Arts, p. 40,
Sept. 1971.

"Clay & Young Hands Go Together",
G. Krause, Arts & Activities,
p. 8-12, Dec. 1967
Maurello, S. Ralph, Commercial
Art Techniques, Tudor Pub. Co.,
New York, 1952.

Audio-Visual:

Let's Play With Clay Animals,
BAVI.
One Day At Teton Marsh, Project
I-C-E, (Film 200),

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

be bisque fired, glazed, and glaze fired.

Community: